

UPPER AND LOWER CASE

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¶ Typographer Antoine Augereau lived and worked in France in the 16th century. Among his many achievements was teaching the renowned Claude Garamond. Sentenced to death in 1544 for

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heresy, his life's work has been largely overlooked in typographic literature.

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Home Products, General Electric, Revlon, Mobil, Eastman Kodak, Ford Motors, Good-year Products, General Motors, American Express, and Merrill Lynch to name a few. He is

SEMIBOLD ITALIC 12/20 PT.

a corresponding member of the Stockholm Typographic Guild in Sweden, an honorary fellow of

the Society of Typographic Designers in England, and a member of the New York Typophiles. Abrams Augereau is the first George Abrams typeface available in PostScript™ form.

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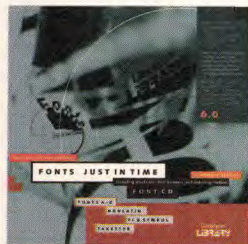
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MESSAGE FROM ITC

This issue of *U&lc* has "the auteur" as its focus. Originally the term applied to cinema directors who were deigned "auteur" by French New Wave critics because of their strong signature styles which usually emerged from taking complete control of a project, from authoring the screenplay to overseeing the final edit. This concept now has been broadened to denote an artist in any medium whose particular style and conceptual control make the work distinctive and influential. The selection of inspiring auteurs featured in this issue was somewhat arbitrary. The choices were made on an idiosyncratic consensus of interest and influence. We wanted a variety of visual virtuosi who somehow made a difference in the way we perceive.

The list of Pablo Picasso, Saul Bass, Philippe Starck, Peter Greenaway, Fred Woodward and Richard McGuire is esoteric but essential to exploring the theme of those who create work which impacts on and changes our lives. Picasso, of course, is considered the most important artist of the 20th century who, decade after decade, reinvented his art. Working with essence, designer Saul Bass made movie magic of simple, soaring images. Philippe Starck has taken space and enhanced it with an organic formality which allows public places to become personal. The films of Peter Greenaway (just one of his artforms) shatter preconceptions of cinema, transforming it into art at 24 frames per second. The look of *Rolling Stone* is becoming synonymous with the consistently cool art direction of Fred Woodward. And Richard McGuire takes concepts and elevates them into pages and products.

The designers for this issue of *U&lc*, Michael Ian Kaye and Carin Goldberg, respond to this auteur theme with conceptual and typographic bravado. The resulting design is subliminally interpretive, capturing the process and meaning of auteur.

In the area of type design, International Typeface Corporation continuously aspires to find and release original and innovative typefaces. In this issue, ITC introduces 15 new typefaces from a range of international designers—each of whom manages to interpret letterforms with panache and style.

In the broader realm of type design, occasionally a designer transcends expectations and emerges as an auteur. At the Association Typographique Internationale Congress held in The Hague, many of the speakers and attendees included those who dramatically influenced the direction of contemporary typefaces and typography. A report of ATypI and the happenings in The Hague will appear in the next issue of *U&lc*.

An auteur, like beauty, is in the eye of the beholder. This issue of *U&lc* is not definitive, but Margaret, a celebration and tribute to those who have perceptually changed our lives.

—MARGARET RICHARDSON

U&lc

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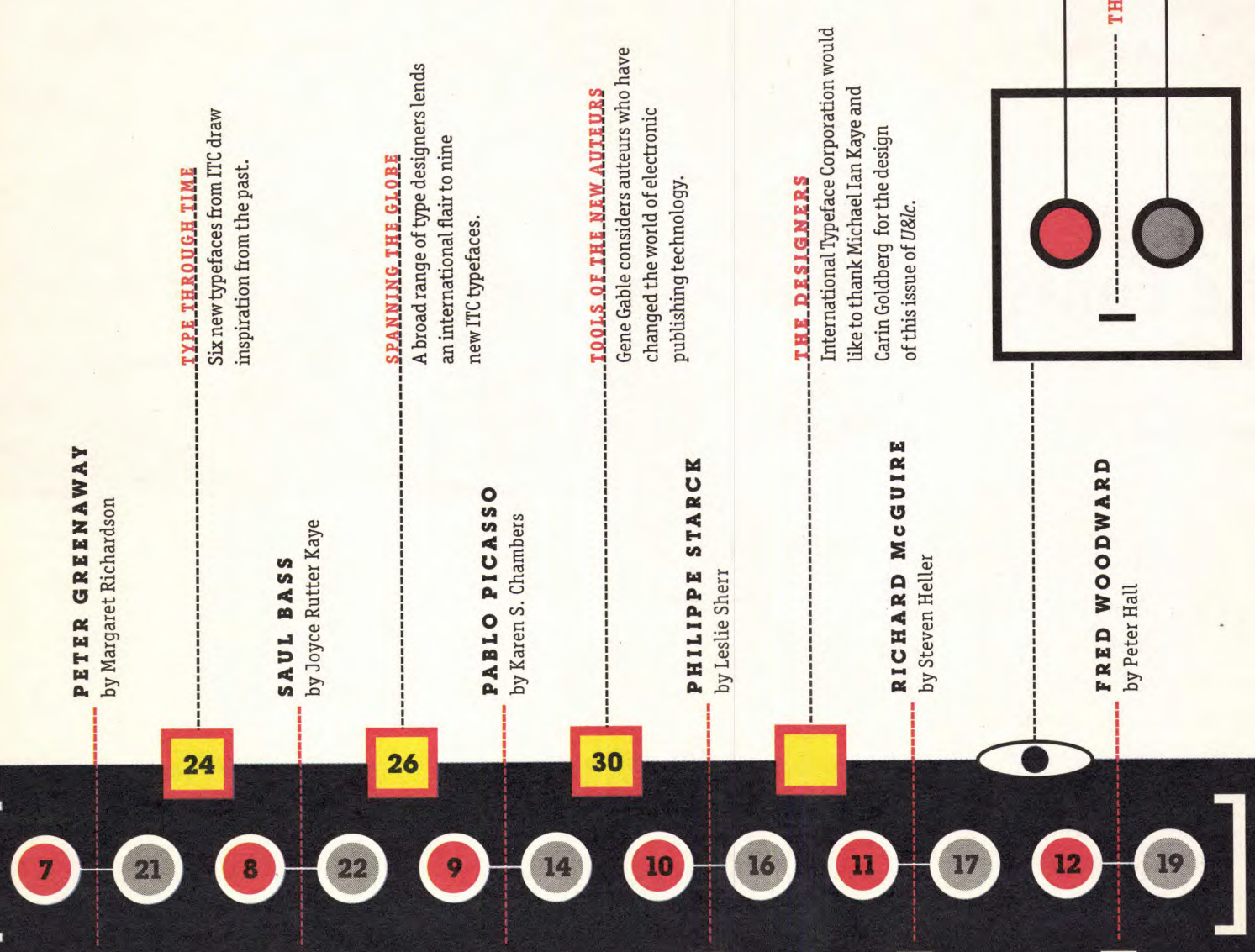
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PETER GREENAWAY
by Margaret Richardson

TYPE THROUGH TIME
Six new typefaces from ITC draw inspiration from the past.

SAUL BASS
by Joyce Rutter Kaye

SPANNING THE GLOBE
A broad range of type designers lends an international flair to nine new ITC typefaces.

PABLO PICASSO
by Karen S. Chambers

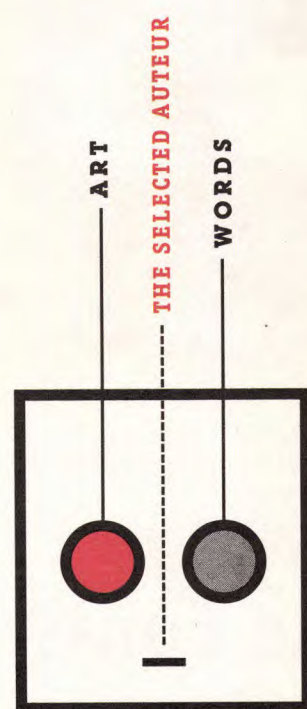
TOOLS OF THE NEW AUTEURS
Gene Gable considers auteurs who have changed the world of electronic publishing technology.

PHILIPPE STARCK
by Leslie Sherr

THE DESIGNERS
International Typeface Corporation would like to thank Michael Ian Kaye and Carin Goldberg for the design of this issue of *U&lc*.

RICHARD MCGUIRE
by Steven Heller

FRED WOODWARD
by Peter Hall



Fifteen years of microelectronic research makes conventional antennas a thing of the past!

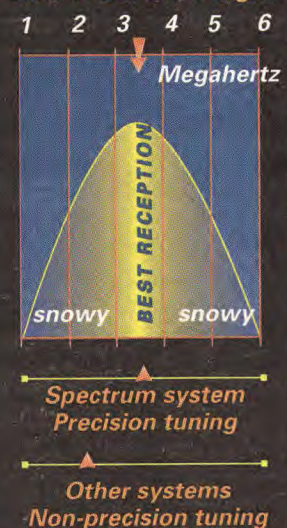
This little box uses your home's electrical wiring to give non-subscribers, cable subscribers and satellite users better TV reception on your local broadcast networks!

by David Evans

Technology corner

1. Why don't conventional antennas work as well as the Spectrum?

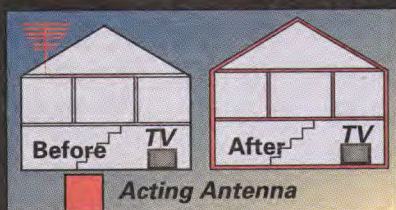
Bandwidth of TV Signal



■ When TV signals are tuned at the TV channel's center frequency, optimum tuning has been achieved.

■ Other antennas can't offer center frequency tuning like the Spectrum Antenna can. They only offer such tuning up to the edge of the center frequency. As a result your TV picture remains snowy.

2. How does Spectrum use a home's electrical wiring as an antenna?



Believe it or not, the Spectrum Antenna simply "activates" the giant antenna that already exists in your home. Essentially, it uses all of the wiring throughout your home's walls and ceilings to make an antenna as large as your house for unbelievably clear reception of local broadcasting.

3. Spectrum antenna features

Parallel 75 ohm resistance
For minimum loss of signal

Signal search control
For selecting multiple antenna configurations

Polarized three-prong plug for grounding
For optimum signal grounding to eliminate noise and static

Resonant fine tuner control
For dialing in crisp, clear TV/stereo reception, eliminates ghosting

Dual AC outlets with built-in surge protection
Guarding against damage and electrical surges



Until recently, the only convenient way to guarantee great TV reception was to have cable installed or place an antenna on top of your TV. But who wants to pay a monthly cable fee just to get clear reception, or have rabbit-ear antennas that just don't work on all stations? Some people just aren't interested in subscribing to cable. Or they may live in an area where they can't get cable and TV-top antennas aren't powerful enough. And what about those people who have cable or satellite systems but still can't get certain local stations in clearly?

Now, thanks to fifteen years of microelectronics research, a new device has been developed that is so advanced, it actually makes conventional antennas a thing of the past. It's called the Spectrum Universal Antenna/Tuner.

Advanced technology.

Just imagine watching TV and seeing a picture so clear that you'd almost swear you were there live. Just plug the Spectrum Antenna into a standard AC outlet and plug your TV into the Spectrum. You can remove the unsightly clutter of traditional TV-top devices gathering more dust than television signals. Get ready for great reception. Your TV will suddenly display a sharp, focused picture thanks to its advanced design "Signal Search" and "Fine Tuner" controls.

Uses your home's electrical wiring. The Spectrum Antenna is a highly sophisticated electronic device that connects into a standard wall outlet. The outlet interfaces the Spectrum Antenna with the huge antenna that is your home wiring network. It takes the electrical wiring in your house or apartment and turns it into a multi-tunable, giant TV reception station which will improve your TV's overall tuning capability. The results are incredible. Just think how much power runs through your home's AC wiring system—all that power will be used to receive your local broadcasting signals.

How it works. Broadcast TV signals are sent out from the local broadcast station (ABC, CBS, NBC, etc.). They interface with your home's AC power line system, a huge aerial antenna network of wiring as large as your home itself. When the Spectrum Antenna interfaces with the AC line, the signal is sent to its signal pro-



cessing circuit. It then processes and separates the signal into 12 of the best antenna configurations. These specially processed signals route themselves into 12 separate circuits. The Spectrum Antenna includes a 12-position rotary tapping switch, the "Signal Switch" control, which gathers twelve of the best antenna configurations.

Who can use Spectrum?

- **Cable users-You have cable but you can't get certain local stations in clearly.**
- **Non-cable users-You don't have cable and want the stations to come in more clearly**
- **Satellite users-You have a digital satellite system but can't get local stations in clearly**

The "Signal Search" offers varying antenna configurations for the user to select from the best signals of all those being sent. The signal then passes through the Spectrum Antenna's special "Fine Tuner" circuit for producing crisp, clear reception.

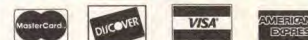
Risk-free offer. The Spectrum Universal Antenna/Tuner comes with our exclusive 90-day risk-free home trial and a 90-day manufacturer's warranty. Try it, and if you're not satisfied, return it for a full "No Questions Asked" refund.

Limited time offer! We realize that most people have more than one TV in their home. We are offering a special discount on additional Spectrum Antennas so you get great reception on all your TVs!

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Please mention promotional code 1493-UL-3601.

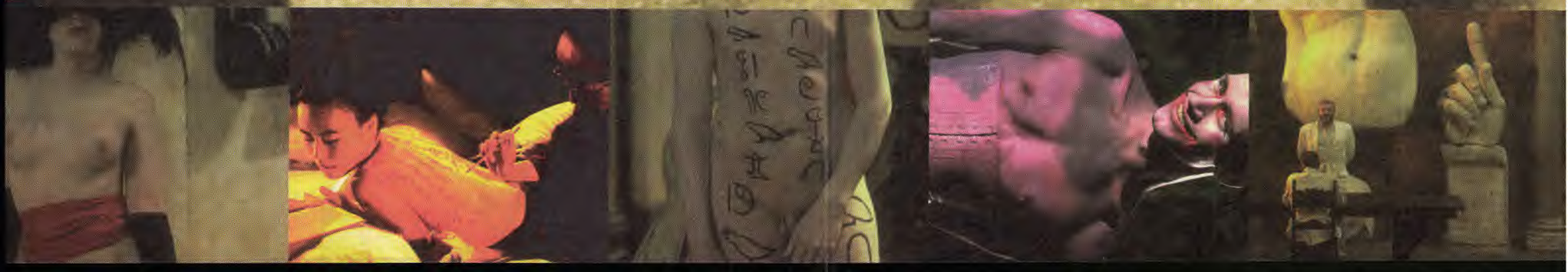
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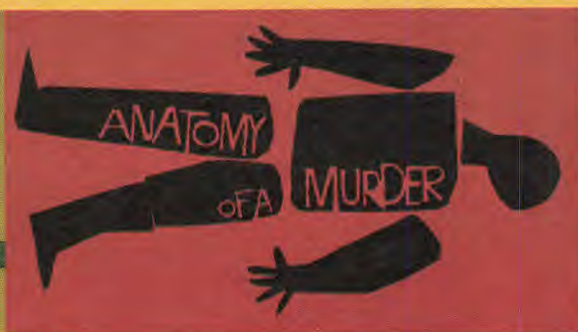


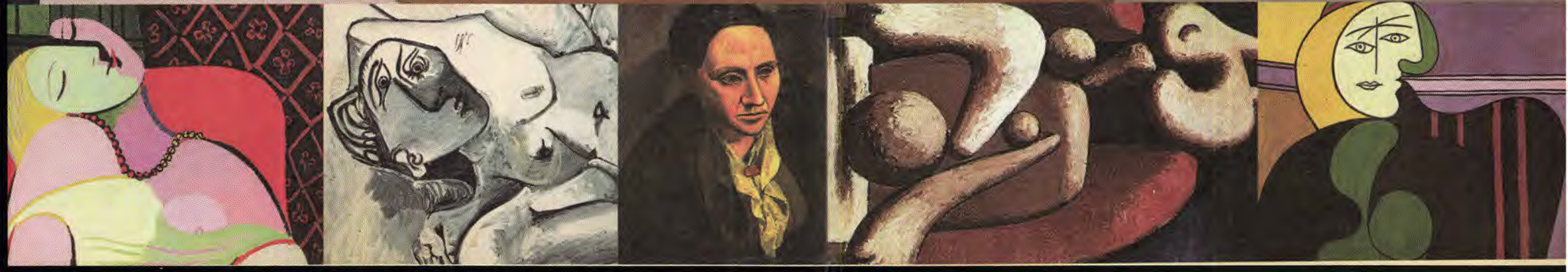
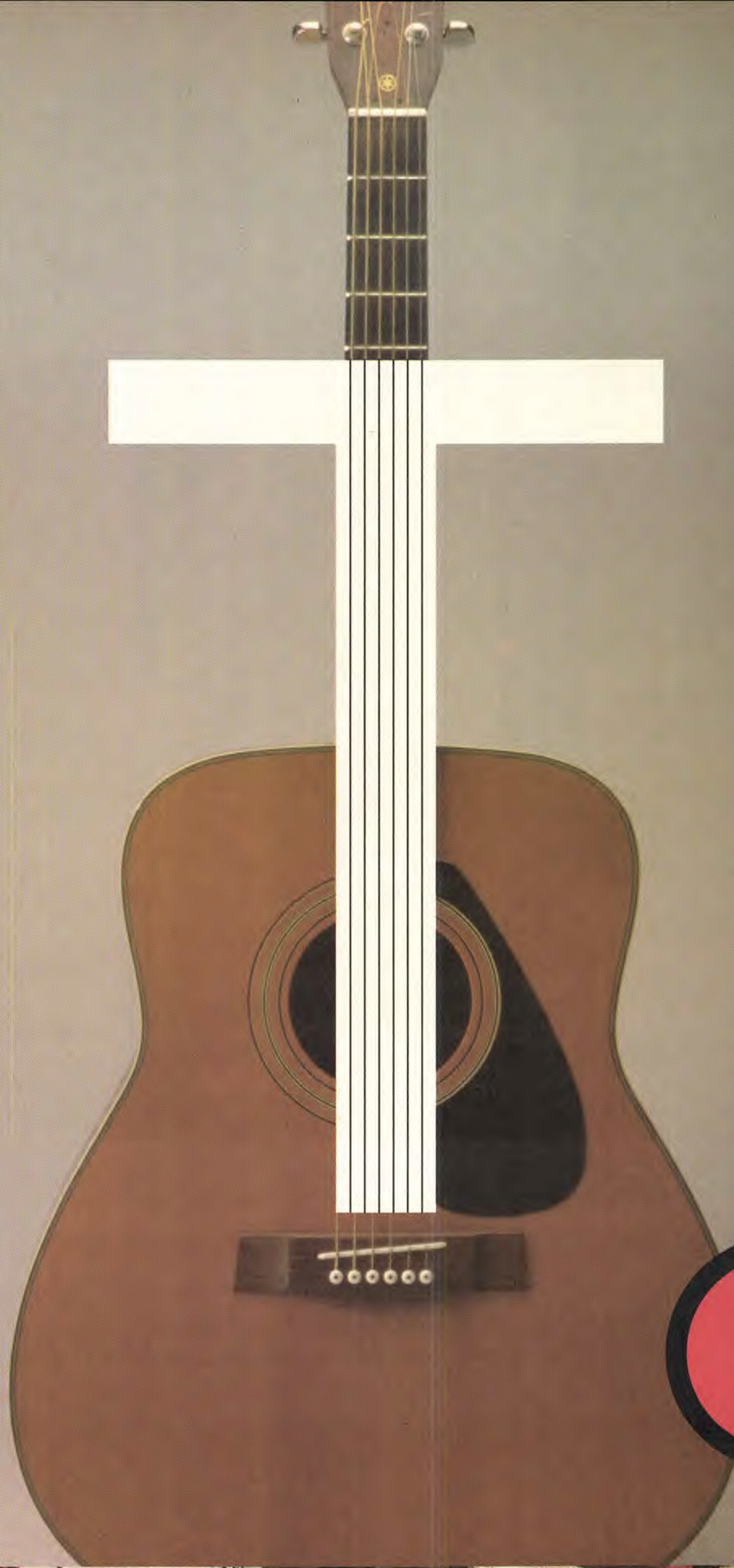
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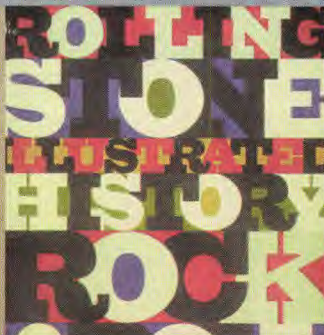
F







POP



BASS

MCGUIRE

WOODWARD

GREENAWAY

STARCK

PICASSO

3
u·teur \ō-'tər\ n [F, originator, author, more at AUTHOR] (1967) : a film director; the auteur theory — au·teur·ist \-ist

SIMPLY



THE NAME PICASSO CONJURES UP A GALLERY OF IMAGES THAT DEFINES 20TH CENTURY ART: A SINUOUS BLUE HARLEQUIN, LES DESMOISELLES D'AVIGNON, A COLLAGE WITH A FRAGMENT OF NEWSPAPER PASTED DOWN, GUERNICA, THE MANY PRINTS OF THE MINOTAUR, THE EXUBERANT CERAMICS. WHEN PABLO PICASSO DIED IN 1973 AT THE AGE OF 91, HE LEFT 19,000 WORKS OF ART IN ALL THE TRADITIONAL MEDIA, AS WELL AS A FEW HE IS CREDITED WITH INVENTING, SUCH AS COLLAGE AND ASSEMBLAGE. THE MOST IMPORTANT LESSON TO BE LEARNED FROM PICASSO'S ART IS NOT ABOUT FORM, SPACE, COLOR, CONTENT OR STYLE, BUT ABOUT EXPLORATION, INNOVATION AND RISK-TAKING. THAT IS THE PICASSO LEGACY.

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1. PICASSO: PORTRAIT OF

[BY KAREN S. CHAMBERS]

BEING

The one constant in Picasso's career was change. Throughout his life, he pursued whatever stylistic techniques or shifts of medium that suited his artistic needs at the time.

"The several manners I have used in my art must not be considered an evolution," he once said in an interview. "If the subjects I have wanted to express have suggested different ways of expression, I have never hesitated to adopt them."

Picasso began as an academic painter. His early works, done in the last years of the 19th century when he was still a teenager, display his prodigious skills as a draftsman. That talent would have been enough to secure a comfortable and successful career in his native Spain, but he wanted more. Like other ambitious artists of his generation, he was drawn to Paris, arriving in 1900. There he confronted the avant-garde and joined its ranks. Psychologically attuned to the *artistes nouveau*, he made the emotionally powerful paintings of his Blue (1901-1904) and the later Rose (1905-1907) periods. He produced works that William Rubin, the Picasso scholar, believes would still have ensured him a place as "a fine late Symbolist painter... who drew the curtain on the 19th century" even if had he died in 1905. But Picasso lived nearly seven decades longer and left a body of work notable for its daring, beginning with the space-shattering Cubist style, where he and Georges Braque staked out their artistic turf.

Picasso was not content to remain in a Cubist colony. He had to move on, because there were other artistic territories to conquer. The modern classicism of the French painter Ingres became even newer when Picasso explored it. He absorbed the lessons of Surrealism, and was influenced by the Surrealist photographer Dora Maar, who was also his lover. In this vein he produced *Guernica*, a masterwork depicting the horrors of war, to rival his earlier proto-Cubist *Desmoiselles*.

For many modern art historians, Picasso is the leading figure of this century. William Rubin, now director emeritus of the Department of Painting and Sculpture of the Museum of Modern Art in New York, believes that "understanding Picasso is fundamental to the understanding of 20th-century art in general." Rubin has organized three major Picasso exhibitions since 1980.

Rubin's latest exploration of the Picasso oeuvre focused on portraiture. The 220 paintings and works on paper and one sculpture of "Picasso and Portraiture: Representation and Transformation" exhibited recently at the Museum of Modern Art show us how Picasso looked at his friends, his wives and lovers, and his children. Curator Rubin's tenet is that Picasso transformed the portrait genre from objectively recording the sitter's physical self into a subjective rendering where the artist infuses his own personality into the finished painting.

Citing Leonardo da Vinci, Picasso once told Rubin that "the painter always paints himself," which may explain the relatively small number of actual self-portraits he did. Most of his studies of himself were made either early or late in his career. For example, there is Picasso as a young man in 1897, bewigged, ready for a masquerade but also evoking his artistic ancestor, the Spanish painter Goya. Then there's the brooding frontal image of Picasso from the Blue period of 1901. Only five years later, he presents himself in a simplified, Iberian-influenced portrait. Just before he died, we see him confronting himself directly again in very moving and expressionistic works, images that reveal Picasso as a still vital artistic force. In the portraits between these early and late works, the artist primarily depicts himself in the roles of harlequin, minotaur, classical warrior or musketeer, or he invests himself in his own work through symbolic representations such as pipes and doorknobs or more abstract signs. The congruences and contradictions of the self-portraits amply illustrate what can be learned from Picasso: confront yourself, conquer complacency, challenge your own truths, be willing to risk.

A remarkable black-and-white 1957 image of the artist by the photographer and biographer David Douglas Duncan reminds us of how that always begins. It simply shows Picasso's hand holding a brush as he makes his first mark on a canvas. There is the hand, the brush held at an angle and the diagonal line itself. It is an eloquent dissertation on risk. In his 19,000 works Picasso shows that he was always willing to gamble. He won enough times to rank as the most important artist in the 20th century.

KAREN S. CHAMBERS IS AN INDEPENDENT CURATOR AND CRITIC BASED IN NEW YORK.

THE ASP

A LIFE 2. STARCK TRANS

[BY LESLIE SHERR]

THE ASPIRATION

THAT LEADS TO THE TITLE OF AUTEUR IS FUELED BY AN IMPERATIVE THAT HAS LITTLE TO DO WITH REASON AND STILL LESS TO DO WITH FORTUNE AND FAME. IT IS A NAME FOR THOSE WHO MYSTERIOUSLY CREATE OUT OF THE FUTURE, OUT OF WHAT THE POET RILKE CALLED "THE ULTIMATE CENTURY." IT IS A NAME FOR THOSE WHO TRANSPORT US, BRINGING THAT FAR-OFF PLACE INTO THE HERE AND NOW, SO THAT THE WAY WE THINK AND SEE IS IRREVOCABLY ALTERED. THAT ALTERATION IS THE MARK OF THE AUTEUR.

BUT THE EXTRAORDINARY ATTENTION GIVEN TO FRANCE'S GREATEST DESIGN EXPORT, PHILIPPE STARCK, IS HARDLY EXPLAINED BY THE SIMPLE FACT THAT HE HAS SHAKEN US OUT OF A VISUAL STUPOR. STARCK TRANSFORMS WHAT IS AROUND HIM INTO SOMETHING ENTIRELY HIS OWN, FROM LEMON-SQUEEZERS TO MOTORCYCLES TO CAFES. BEYOND THE UBIQUITY OF HIS DESIGNS, STARCK FILLS A NEED IN HIS AUDIENCE. HE IS NOT OUR GREATEST DESIGNER, BUT HE FASCINATES THROUGH HIS IRREVERENT DEFIANCE OF SOCIAL NORMS. AT 47, WITH HIS TALL, MASSIVE PHYSIQUE PERPETUALLY CLAD IN BLACK AND HIS UNRULY CROP OF HAIR SHOVED INSIDE A CAP, STARCK CONJURES UP AN IMAGE OF REBEL, MISCHIEF-MAKER, ENIGMA. THOUGH HARDLY A POP ICON, HE OCCUPIES A PLACE IN THE MODERN CONNOISSEUR'S DREAMWORLD.

CULTIVATING DREAMS IS CERTAINLY PART OF HIS CONVICTION. "WHEN I DESIGN," HE TOLD DESIGN CRITIC ANDREA TRUPPIN, "I DON'T CONSIDER THE TECHNICAL OR COMMERCIAL PARAMETERS SO MUCH AS THE DESIRE FOR A DREAM THAT HUMANS HAVE ATTEMPTED TO PROJECT ONTO AN OBJECT." HIS INTERIORS FOR ENTREPRENEUR IAN SCHRAGER'S PISTOL-HOT HOTELS, THE

PARAMOUNT AND THE ROYALTON IN NEW YORK AND THE DELANO IN MIAMI, ARE PRECISELY THE TABLEAUX VIVANTS HIS ENTRANCE-LOVING GUESTS DESIRE. PADDED WALLS, VELOUR PARTITIONS, OXIDIZED CLADDING AND LUMINOUS ONYX ARE AMONG THE "MYTHICAL" MATERIALS HE EMPLOYS. THERE IS A LOGIC TO STARCK'S "ENTER HERE AND ABANDON PRECONCEPTION" ATTITUDE. MAGIC, NOT SLEEP, IS THE HOTELIER'S TRADE.

HOTELS IN GENERAL, AND THOSE CREATED FOR THE COGNOSCENTI IN PARTICULAR, ARE STATIONS OF THE TRANSITIVE, BLANCHED STAGE SETS FOR ACTING OUT A MYRIAD OF IMAGINARY SELVES. AND FEW SETTINGS COULD BE MORE ACCOMMODATING THAN THE ALL-WHITE, PRISTINE ROOMS OF STARCK AND SCHRAGER'S RECENT \$28 MILLION RENOVATION OF THE DELANO HOTEL, DESIGNED IN 1947 BY BUCHAREST-BORN ARCHITECT R. ROBERT SWARTBURG. TO ENVISION A NEW MIAMI, STARCK DREW INSPIRATION NOT FROM SEASIDE PALACES BUT FROM THE SIMPLICITY OF A GREEK FISHERMAN'S COTTAGE. "THE MOST INCREDIBLE LUXE IS TO HAVE AN EMPTY ROOM, A GOOD BED, GOOD LIGHT, GOOD TABLE AND CHAIR," HE SAYS. "THESE ROOMS WILL MAKE PEOPLE THEIR MOST BEAUTIFUL." IN CONTRAST TO THE DEVOTEES OF THE EDEN ROC AND FONTAINBLEAU HOTELS, WHO ARE DRAWN TO THEIR SPLASHY TROPICAL COLORS, THE DELANO'S PUBLIC ADORES ITS QUIET SIREN CALL. THE EMPHASIS ON WHITE THROUGHOUT HEIGHTENS THE VISITOR'S PERCEPTIONS TO THE SMALLEST DETAIL. IN CONTRAST TO THE SAMBA BEAT OF SOUTH BEACH, THE VOICE OF THE DELANO IS BREATHY AND SEDUCTIVE. IT WHISPERS THROUGH THE 18,000 LINEAR FEET OF DIAPHANOUS CURTAINS CASCADING 22 FEET DOWN

FROM THE LOBBY CEILING. IT CLICKS ACROSS THE POURED EPOXY FLOORS. IT MURMURS THROUGH THE COTTON SLIPCOVERS.

A PERSISTENT DESIRE FOR WEIGHTLESSNESS AND INNOVATION ARE INTEGRAL TO THE WORK OF A MAN WHOSE CAREER BEGAN CRAWLING BENEATH THE DRAWING TABLE OF HIS FATHER, WHO WAS AN AVIATOR AND AN INVENTOR. HIS BUOYANT, AERODYNAMIC DESIGNS ARE AN OUTGROWTH OF THESE TWO FORCES. BOOKSHELVES FROM 1977 ARE BARELY MORE THAN SLIM PLANES SUSPENDED IN SPACE. HIS LUCI FAIR LAMP FROM 1989 HAS ALL THE UPWARD THRUST OF AN ILLUMINATED PROJECTILE. THE SURREAL FOUR CURIOSITIES AGAINST A WALL VASE CREATED DURING THE SAME PERIOD REFLECTS HIS PRE-OCCUPATION WITH ORGANIC FORM BY RECALLING SUCH IMAGES AS SEA LIFE SWIMMING UNDER WATER AND SPERM IN SEARCH OF GERMINATION. IT IS A VISION NOURISHED BY SCIENCE IN WHICH THE WORLD IS ULTIMATELY COMPOSED OF THE MOST MINUTE ENTITIES. "I'VE REALIZED THAT THE 21ST CENTURY AND THE ONES TO FOLLOW WILL NECESSARILY BE IMMATERIAL. IT'S THE ONLY POSSIBLE END, THE ONLY POSSIBLE PURPOSE," STARCK ASSERTS.

HIS PROMISCUOUS LOVE OF MONSTERS, ODD BIONIC SHAPES AND MALFORMED CREATURES HAS BEEN A CONSTANT MOTIF IN HIS DESIGNS, MOTIVATED, IN PART, BY AN ENTHUSIASM FOR TECHNOLOGY. HERE, THE STIMULUS COMES FROM THE NOVELS OF PHILIP K. DICK, A SCIENCE-FICTION WRITER WHOSE WORK IS FILLED WITH REFERENCES TO MICRO-ELECTRONICS, INTERGALACTIC CHARACTERS AND THE CYBERNETIC BODY. STARCK NAMED HIS PARIS STUDIO UBIK, MEANING "EVERYWHERE;" AFTER A SPRAY CAN IN THE TITLE OF

A DICK NOVEL. HIS DREAM CITY, HE SAYS, WOULD BE COMPOSED OF A "CONGLOMERATION OF OUT-OF-SCALE OBJECTS, FULL OF ENERGY AND VITALITY." THE BUILDING IN TOKYO HE WORKED ON FROM 1989-90 FOR THE ASAHI BREWERY, LA FLAMME, FEATURES A GIANT BULBOUS GOLDEN FLAME ATOP A SLEEK BLACK GRANITE BOX. THE CONTRAST BETWEEN LIGHT AND DARK, HARD AND SOFT, FORCES AN AWARENESS THAT ARCHITECTURE IS ABOUT MORE THAN WALLS, FLOORS AND WINDOWS. WE READ MEANINGS INTO BUILDINGS, WHETHER THE ARCHITECT INTENDS THEM OR NOT. SO WHY NOT SUBVERT THEM IF IT CAN LEAD TO NEW WORLDS?

BREAK WITH MONOTONY! PROGRESS! MOVE! THAT, ABOVE ALL, IS WHAT STARCK'S DESIGNS SAY. THERE IS NONE OF THE ESTHETE'S TORTURED PERFECTION OR THE LATENT ENGINEER'S PRAGMATISM IN WHAT HE CREATES. METAPHORS OF SURPRISE AND SUBVERSIVENESS SWIRL AROUND HIM: TASMANIAN DEVIL, DESIGN WIZARD, WAGNERIAN GENIUS. EVERYTHING ABOUT HIM RESISTS FORMULAS, WHICH MAY EXPLAIN WHY SOME PEOPLE DISLIKE HIS DESIGNS. BE IT A LAMP, A TV, A CHAIR, A SAILBOAT, A NIGHTCLUB OR A SUITE OF PRESIDENTIAL APARTMENTS (HE HAS DESIGNED THEM ALL), THE PURPOSE OF STARCK'S WORK IS NOT THE PHYSICAL FORM IT TAKES BUT THE QUESTIONS IT POSES. CAN A TOOTHBRUSH LOOK LIKE A FLAME? DOES A CHAIR REALLY NEED FOUR LEGS? CAN FLOWERS SPROUT FROM WALLS? CAN YOUR LIFE BE SOMETHING ELSE? CAN YOU BE SOMEONE ELSE? "AGITATE, AGITATE, AGITATE" IS THIS AUTEUR'S RAISON D'ETRE.

Leslie Sherr is director of communications of Desgrippes Gobé, New York.

ART

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TIC

Richard McGuire, children's book author, editorial illustrator, musician, sculptor and toy maker, has refined his inventive style in various media by fashioning a creative environment where he is relatively self-sufficient. For McGuire, diversification has not only made economic sense, it has also allowed his imagination to soar. Each of his products has sold well enough so that he can invest in others. Moreover, each project has opened a door that has allowed him the freedom to pursue a variety of interests.

McGuire, 39, studied sculpture at Rutgers in New Jersey, and upon leaving in 1979 entered the alternative art scene in New York. While working for a downtown art space, he created a series of street posters of quirky narratives that he wheat-pasted around the East Village. The posters caught the eye of Keith Haring, who helped McGuire get a one-man sculpture exhibition at the Tony Shafrazi Gallery in 1982. The pieces didn't jump off the floor, but the strength of his sculptural skills enabled McGuire to start working at a prop house making miniature precision models for TV commercials. He later

did the same for Broadcast Arts, an animation house that specialized in commercials and short features.

His entrepreneurial career began, however, as a musician. In the early 1980s, McGuire played bass for what he calls "a minimal funk" band called Liquid Liquid, which earned a cultist following and cut three 12-inch EP records. McGuire hasn't played in years, but in recent months Grand Royal Records re-released four records of the now-defunct band's music.

This whirlwind success with alternative music and art did not, however, satisfy McGuire's urge to create. So in 1984, while working his day job at Broadcast Arts, he enrolled in a lecture series about comic strips at the School of Visual Arts given by Art Spiegelman, editor of *RAW* magazine and author of *Maus*. McGuire realized through this class that he could take control of both form and content as an artist and writer. Spiegelman recognized his potential, too, and published McGuire's first comic strip in *RAW*. McGuire pursued editorial illustration while deciding what to do next.

Then the fates intervened. In 1990 he met Byron Glaser, co-founder of Zolo Toys, an immensely successful venture based on the brisk sales of a postmodern Mr. Potato Head-like toy. Coincidentally, McGuire had been thinking about making a toy out of interconnected rectangular heads he called Puzzle Head. Glaser introduced McGuire to an Indonesian businessman who was interested in investing in a new product, and a manufacturing and distribution deal was arranged. It seemed so simple.

McGuire's first taste of the entrepreneurial life was a three-week stint in a small Indonesian village overseeing the manufacture of Puzzle Head. The native craftsmen worked hard, but they had a habit of saying "yes" when they really meant "no." McGuire returned home with a handful of beautiful samples, which attracted a number of orders at the New York City Gift Show. But, in truth, the manufacturer was incapable of filling them. Today the original Puzzle Heads are collectors' items, but a mainstream toy firm, Naef, is currently interested in licensing rights.

Despite the frustrations, the entrepreneurial bug had bitten. With his own money, McGuire produced a second toy called Go Fish, based upon a classic childhood card game. He used a schematic, cartoon-like, though carefully plotted illustration style, to create the deck's comic characters. He printed the first 5,000 copies in New Jersey, and then found a much cheaper printer in Singapore. Through trial and error, McGuire learned the production and economic ropes the hard way—at his own expense. Even so, Go Fish has done relatively well.

The third toy on McGuire's drawing board, EO, a spinning solar-powered device, was even more complex. Getting this otherwise simply constructed self-propelled cardboard toy to work required obtaining the proper solar cells from NASA. McGuire procured them from a surplus outfit, which unfortunately ran out of the correct size during the production run. That wasn't

the worst of his travails: in the first model the cell was so powerful it launched the character off its stationary base; the second base was a heavier piece of wood that got so hot it swelled up. Eventually the bugs were worked out. McGuire designed a striking orange tube with an EO sticker to package the toy that is so lovely one hesitates to open it.

McGuire simultaneously began working on his first children's book which was commissioned after an editor at Rizzoli spotted Go Fish at the New York City Gift Show. *The Orange Book* is a children's counting book that follows a Florida orange and its component parts from tree to juice, with some odd twists and turns. It is printed in two colors (orange and blue) on a cream paper, which gives it the feel of a vintage '30s book.

With this book, McGuire jumped into the role of auteur—writing, illustrating and designing his own projects. "I was spoiled," he says about this new direction, "because with my very first book I had total control." Owing to McGuire's perfectionism, he has not been as prolific as some other contemporary children's book authors, but he has been able to take command over those projects he has done. The kinds of stories and artwork that McGuire likes to make are perfectly suited for the child's mind, despite the fact that his artwork is also rooted in the history of modern art (especially Russian Constructivism).

McGuire's second book, *Night Becomes Day*, was originally an offshoot of what would become his third book, *What Goes Around Comes Around* (both from Viking). Both are journeys into realms of cause and effect. The former takes the reader on a tour of what happens in the continuum of everyday physical phenomena; the latter follows a doll that is thrown out of a window and bounces around the world before coming back to roost. Rendered in characteristic flat primary colors and simple geometric shapes, *What Goes Around Comes Around* is a masterpiece of logic and fantasy. It is also the basis for McGuire's fourth toy—the doll itself. Originally, McGuire wanted to package the globe-trotting doll with the hardcover book, but costs were too high. He manufactured a playful beanbag doll anyway, now distributed through Zolo Toys.

For the past year, McGuire has been obsessed with his fourth children's book, *What's Wrong With This Book* (Viking), which is really a book/toy based on another classic children's theme that McGuire has given a postmodern spin. Each page of this tome of visual mistakes and anomalies is interconnected by linking narratives and enhanced by die-cuts and other production tricks. All the illogical pieces had to fit logically into one grand puzzle. After much trial and error, McGuire succeeded.

Success born of agony is McGuire's *modus operandi*. Yet one would never know to look at the finished books and toys just how difficult they are to create. Who could ever think that Block Heads, Go Fish or a simple beanbag doll were forged out of such angst and passion?

Steven Heller is co-author (with Louise Fili) of *French Modern: Art Deco Graphic Design* (Chronicle Books).



A

HE DREADS INTERVIEWS, RARELY MEETS THE ★★★★★ WHO APPEAR IN HIS MAGAZINES AND SPEAKS TENTATIVELY WITH A BLUSH OF A SOUTHERN ACCENT. AT 43, FRED WOODWARD, THE ART DIRECTOR OF *ROLLING STONE* AND VIRTUOSO OF AMERICAN PUBLICATION DESIGN, STILL CARRIES SOME OF THE AIR OF A SHY, BACKROOM BOY WHO STILL CAN'T FIGURE OUT HOW HE ENDED UP IN THE BIG TIME.

ON 4. WOODWARD ROCK

THE TALE OF the boy from Mississippi who made it to the top of Rockefeller Center is a heartwarming American story of persistence that should inspire designers for years. Beginning his career on a new magazine, *City of Memphis*, where he'd worked as an unpaid assistant during college and eventually landed the art director's job, Woodward was encouraged by a colleague to send his portfolio to *Rolling Stone*, a publication he had long admired. "The associate art director wrote me back the nicest letter," Woodward recalls, "saying 'you're 23 and you're an art director. Why are you in such a hurry to move to New York?'" Four years later, *Rolling Stone* called again to request his portfolio, and a starry-eyed Woodward found himself on a plane to New York.

WOODWARD TELLS this part with fondness. "I hadn't been to New York many times. I stopped at Bloomingdale's and bought a tie on the way over and tied a knot that was bigger than my head. I was early and was waiting in this little park by the building, but I didn't have a watch and kept asking people what the time was, until I found out I was late. I was rushing across the street, and this guy came towards me with a cardboard box in his hand with a big boot on it. I looked at his feet and he had one bare foot. He looked at me and started screaming, 'You're cursed! You're cursed!'"

AS THE SHOeless soothsayer had predicted, Woodward didn't get the job that time either. It took a four-year spell at *Texas Monthly* to work off the curse and solidify a signature style before he finally secured the position at *Rolling Stone* he'd wanted for over a decade.

"I'd actually given up when I got the call," he says. "I was at peace with myself."

AFTER NINE years of *Rolling Stone*'s relentless biweekly production schedule, that Woodwardian contentedness seems to have persisted. As Woodward sees it, the magazine offers him a stage with enough room for grand gestures. "It's almost like a sponsorship of a personal style," he says, "and as long as I can keep the work fresh I'm not inclined to walk away from it."

AS HIS contemporaries see it, Woodward shows no signs of fading. His years at the publication have been, as Michael Bierut of Pentagram wrote in *J.D. Magazine*, "one of the longer hot streaks in magazine design history," and evidence of a working atmosphere that fosters innovation. Inheriting the weighty mantle of art directors like Mary Shanahan, Mike Salisbury and Roger Black, Woodward began from his very first issue by looking back over *Rolling Stone*'s 20-year history and reprising its distinctive flavor. As Steven Heller wrote in *U&Ic* in Spring 1995, Woodward's achievement was to "build on the foundations of imaginative typography and striking photography," resulting in what he calls a publication true to Alexey Brodovitch's "astonish me!" principle. A powerful typographic and photographic sensibility comparable to that of the great Russian is clearly apparent in a piece like the award-winning "Mr. Big Shot" spread from *Rolling Stone* August 1991, (by Woodward and designer Debra Bishop). It features,

famously, Arnold Schwarzenegger photographed by Herb Ritts inside a giant inflatable tube that doubles up as the letter O of the headline.

BUT WOODWARD'S *Rolling Stone* also exhibits a more homegrown flavor than the cool modernism of Brodovitch. The fat, ornamental and wood-block display faces and the ever-present golden brown of *Rolling Stone* covers align the magazine more closely with a brand of American Expressionism, with the cluttered, bulging type of the handbills and posters of the old Wild West. As the magazine moved from counterculture rag to institution, Woodward developed a proud and uniquely American design language that seemed to celebrate freedom of speech, giving priority to the printed word. The words were, after all, what kept the magazine from being just another rock 'n' roll fanzine.

WOODWARD IS not inclined to analyze and reflect on his achievements. "It's a blue collar job," he says, "it burns up ideas, and you just have to keep feeding it." The joy for this art director seems to be less in the magazine's place in design history, or in its cultural role, than in the day-to-day task of creating something pleasing to the eye. Perhaps that should be criticized. To no small extent, *Rolling Stone* perpetuates a belief system based on rock stars, movie stars and their sex lives. But then again, what successful American magazine doesn't?

THOSE NINE years at *Rolling Stone* make Woodward the longest-serving art director in the magazine's history, and, with the exception of Brodovitch and *Harper's Bazaar*, such a durable stint is unusual. It seems natural, then, that he should have recently begun to look outward for fresh inspiration, turning to book design, and lately, to music videos, directing with Mark Seliger the first Joan Osborne video "One of Us" and Hole's "Violet."

AN ELEMENT of Woodward is undeniably present in the videos, especially in the charming sepia scenes filmed with a Bolex camera at Coney Island in "One of Us." But it is not an easy transition. Music video has become a formulaic medium that tends to be overseen by committees. "I don't know how to do it," says Woodward bluntly. "As a director it is hard to get enough power or confidence put into you to become a true auteur."

THE IDEA OF the quietly confident Woodward screaming out orders on a film set seems faintly incongruous. Perhaps it will take time for his backroom-boy manner to make itself known. Nine years of working with photographers like Herb Ritts, Annie Leibovitz, Albert Watson and the staff of *Rolling Stone* casts Woodward in a distinctly more empowering role in publication design.

"Over time you build up relationships, confidences and trust through your actions," he says. "Your ideas do count for something and you're allowed to work with some autonomy. That situation, and whether you enjoy seeing people every day and whether they're happy to see you—all of that's the key to a good life well lived."

Peter Hall is a journalist who specializes in design.

NOT surprisingly, Peter Greenaway began his artistic career as a painter.

HIS TRANSFORMATION into a filmmaker with a body of work that either seduces or alienates the viewer has been the result of his long esthetic experimentation starting with his first film 30 years ago. In exploring his own approach to film, Greenaway has protested that most movies are often just "bedtime stories." He contends that cinema has not moved into its own specific genre, but is essentially dramatized fiction. In the documentation of his films in books and exhibitions of his film sketches, Greenaway elaborates on the thought process, the inspirations and visual references leading to the conceptual whole of the film. Each frame, enhanced by all the conventions of the cinema, can be seen as a painting, a painting which has come to life, then is blended seamlessly into the next frame.

GREENAWAY paints films, but he also does much more. His artist's vision is so strong and so impactful on the screen that he states in a recent interview in *Observer Life* that he virtually expects one third of his audience to walk out after five minutes, and the second third to leave after an hour. The remaining viewers, he predicts, will see the film many times.

SEEING a Greenaway film is being catapulted into a foreign, arcane and stylized world for two hours. With his intellectual and artistic perspective, Greenaway, in true auteur fashion, devises the screenplay and elaborate storyboards, then directs the actors and the collaborators who add dimension and texture through music, dance, calligraphy, art direction, costume design and lighting—

all basically interpreting the Greenaway text. What emerges is a celluloid world reflecting his mind. The filmgoer can respond as a privileged guest at a private Greenaway party, or as a voyeuristic observer detached from the mêlée.

IN *The Cook, The Thief, His Wife and Her Lover*, for instance, the formal tableaux enhanced by the Michael Nyman score, the Jean Paul Gaultier costumes and the extraordinary assemblage of British actors does not mitigate the inevitable violence in the narrative, but exacerbates it, forcing the viewer to flinch in ways that Hollywood crash-and-bang thrillers avoid. The viewer is left gasping as the cumulative visual decay related to food and sex on the screen signifies the escalating moral decay and cruelty of the villain. It is, in Greenaway's words, a "Revenge Tragedy—out of the 'theater of blood,'" as he writes in his introduction to the book of the film (*Dis Voir*, 1989).

GREENAWAY has been accused by his critics of being many things—even "cold" and "misanthropic" according to David Thomson's *A Biographical Dictionary of Film*. To accept a Greenaway film, the viewer needs to get into Greenaway's mindset and be prepared to be intellectually challenged and visually bombarded. This can be a traumatic or a transforming experience, and even Greenaway fans are not always in concert with his subjects and themes. The most frequently lauded Greenaway film is *The Draughtsman's Contract*, a typically visually lush production that is, of course, about an artist (Greenaway did all the drawings for his main character). It is rife with seduction, murder and

mystery, but wrapped in elegant artifacts of art and art history set in 17th-century England.

THE *Baby of Mâcon* disconcerted many viewers (and has not been officially released in the United States as of yet). Following the conventions of 1650s Italian history-dramas, the film is claustrophobic and filled with gore. The critics emphasized the shocking aspects of the storyline (infanticide, attacks on the Catholic Church), but did not relate to the visual acuity and startling and excessive Baroque imagery of the film, nor the various layers of play within play. It was, as Greenaway himself puts it, "such a knowingly savage film."

GREENAWAY'S *Prospero's Books*, an interpretation of Shakespeare's *The Tempest*, falls between the accessibility of *The Draughtsman's Contract* and the obscurity of *The Baby of Mâcon*. In this film, the books that Prospero is allowed to take with him into exile are characters alive on the screen, each providing a visual and verbal essay. Greenaway's script, delivered in the dulcet tones of John Gielgud's Prospero, dwells on the philosophical interrelationship between the seen and the unseen, the corporeal and the spirit worlds. Greenaway fills the screen with nudes as nymphs and angels. These themes interlocking text and sensuality culminate in Greenaway's most recent film, *The Pillow Book*.

IN an early synopsis of *The Pillow Book*, Greenaway writes, "I am certain that there are two sure and dependable excitements in the world—the pleasures of the flesh and the pleasures of literature. It may be a commendable ambition to bring

both of these enduring stimulations together—so close in fact that they can be considered inseparable. Imagine the body as a book, the book as flesh. Consider text as physical ecstasy." *The Pillow Book* is a contemporary interpretation of a Japanese classic of erotic literature, *The Pillow Book of Sei Shonagon*. Greenaway starts from this reference to create an elaborate visual device tied to the main character's penchant for calligraphic stories on bodies. As Greenaway explains in his synopsis, "Whilst the emotional content of *The Pillow Book* is to view, identify and empathize with the corporeal and emotional passions that develop in childhood and can exuberantly flower in adult life (this is, after all, a love story), the cerebral conceit of the film is concerned with the notion of the body as text and text as flesh." From an early preview of *The Pillow Book*, it is evident that Greenaway has managed to merge the sensuous with the literary and again produce a profound parable.

DAVID Thomson quotes Greenaway as saying, "I have often thought it was very arrogant to suppose you could make a film for anybody but yourself." But the films Greenaway may have made for himself do have an appeal for any viewer who accepts this filmmaker's visually profound interpretation of cinema. From *The Belly of an Architect*, which deals with death and the architecture of Rome, to *Drowning by Numbers*, with its macabre humor and formalized games, a Greenaway film burns into the brain. There is no escaping reality, there are no happy endings, but there is always an auteur's version of the human condition, often bleak, always beautiful.

In a current design climate defined by computer-manipulated imagery and distorted, self-destructing fonts, it pays to be reminded of the communicative power of a single, crystalline graphic idea. Saul Bass was the master of this form. His poster for Otto Preminger's 1955 film *The Man with the Golden Arm*, with its central fragmented illustration of a heroin addict's arm, was so strong that when the movie opened in New York, the jagged arm was all that appeared on theater marquees.

Though Bass created a broad range of design work through his Los Angeles firm Bass Yager & Associates, including many memorable corporate identity programs, he is best known for his work in film. He is widely credited for elevating the motion picture title sequence to an artform. Bass's vision was "like a jeweler's eye; a very patient jeweler's eye," said filmmaker Martin Scorsese at a memorial service held in New York following Bass's death last spring. "He had a very disciplined sense of form. He could convey the sense of an entire film in a short, very powerful unfolding of images."

For Bass, a reductive approach to visual communication did not mean merely simplifying an idea. Both he and his wife and collaborator, Elaine, strove to provoke an emotional and intellectual reaction. In *Sight and Sound* magazine he explained, "We see the challenge as achieving a simplicity which also has a certain ambiguity and a certain metaphysical implication that makes that simplicity vital. If it is simple *simple*, it is boring. We try to reach for an idea that is so simple it will make you think—and rethink."

In Bass's view, a film's title sequence functions like an overture to an opera, capturing the essence of a film and piquing a viewer's interest without disclosing too much of the storyline. For example, in the prologue for *The Age of Innocence*, Scorsese's 1993 film of Edith Wharton's stringent comedy of manners, Bass featured a series of close-up shots of flowers opening luxuriantly in slow motion, superimposed on images of a panel of lace and hand-written lines from a 19th-century etiquette book. The effect of the textured imagery hints at the tension between the simmering passion and the rigidly defined social mores and behavior in the film.

Bass preferred working with directors like Scorsese, Preminger and Hitchcock, because each viewed the title sequence as a separate entity—as a film within a film. In an address opening his Masters Series exhibition at the School of Visual Arts in New York last March, Bass explained that being thrust in the role of film-title auteur "creates a level of desire and anxiety that causes us to do our best work." Until Bass began collaborating with Preminger in the 1950s, most films began their reels with unremarkable title cards that were projected onto movie theaters' closed velvet curtains while the lights were still up. When *The Man with the Golden Arm* opened, Preminger ordered projectionists to begin the film with the first frame of the titles.

Bass developed his signature style by identifying a film's core graphic imagery and emotional content and distilling it, taking full advantage of the big screen's graphic impact. Often he focused on manipulating a central visual theme. In Hitchcock's *Vertigo*, it is a terror-stricken eye: at first the film's title emerges from the pupil, then it is replaced by a spiral that looms closer and closer. Similarly, Scorsese's 1995 *Casino* opens with a sequence in which a mob figure does a stunning (and very Hitchcockian) free-fall through flames, which cut to frames blazing with the pulsating neon lights of Vegas.

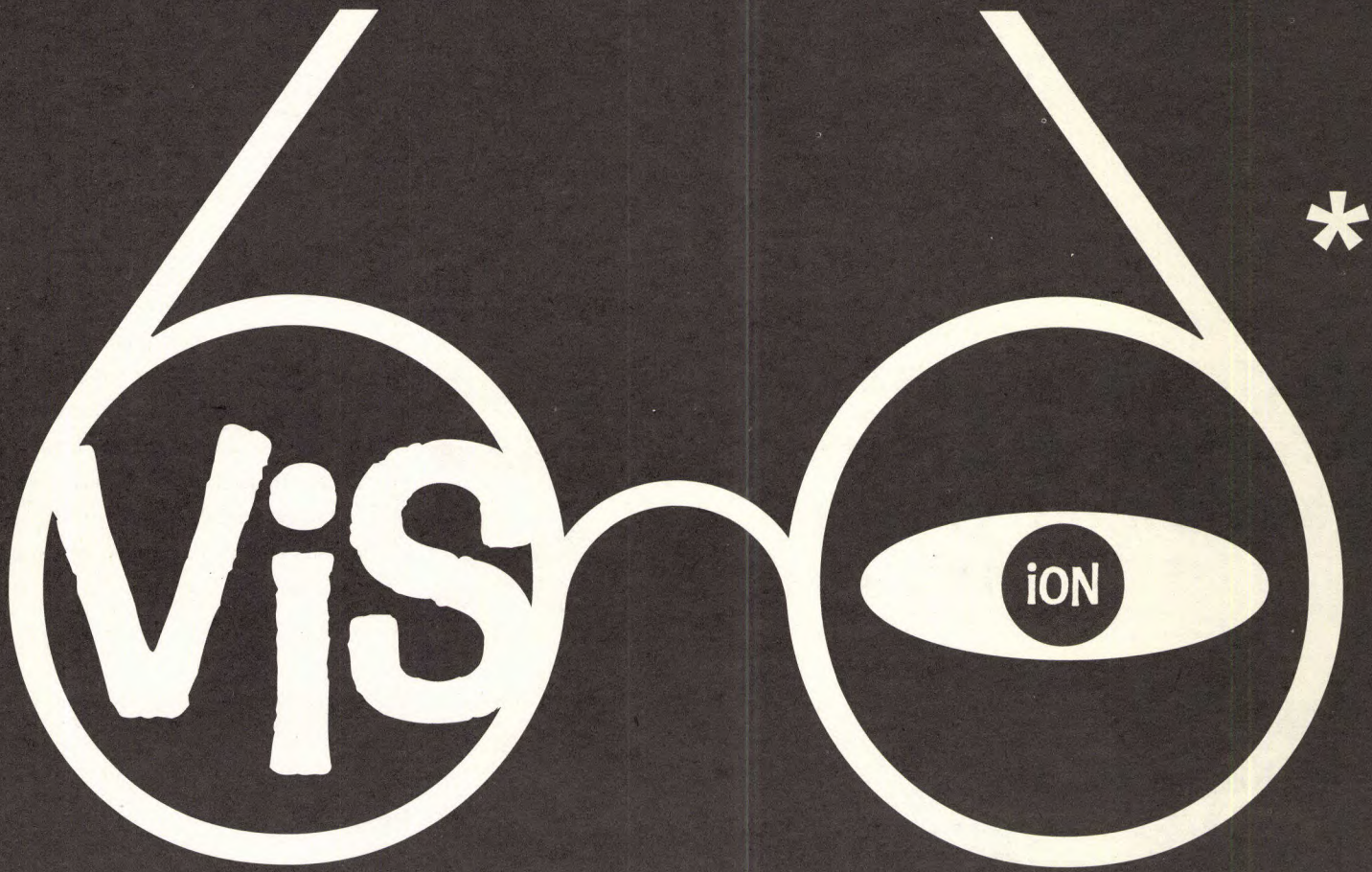
Bass achieved equal impact with type alone. Titles for Hitchcock's *Psycho* employ lines that streak across the center of the screen, break up, then re-form to create the names of the actors, evoking the unsettled, fractured psyche of the protagonist. Before the opening scenes in Scorsese's 1992 film *Goodfellas*, which show three mob members transporting a half-dead body in the trunk of their car, Saul and Elaine Bass created titles in white type that zoom by on the black screen like cars passing on a dark highway.

It is Bass's modernist focus on detail that makes him a great visionary. His work is defined by the strong, single graphic image or concept: the sprawled, segmented body on a poster for *Anatomy of a Murder*; the eyes of a prowling cat in titles for *Walk on the Wild Side*; the hands kneading, chopping and stirring before a Sabbath dinner in the opening to *Mr. Saturday Night*; the end titles written in graffiti on a wall in *West Side Story*. In creating these works, Bass delivered a graphic designer's sensibility to the cinema. This achievement is epitomized in one of the crowning glories of his 45-year career: storyboarding and shooting the infamous shower sequence in *Psycho*. Although Hitchcock was a master of the long, uninterrupted shot, he was convinced by Bass to incorporate the graphic sequence the designer boarded out and shot with Janet Leigh's stand-in. By showing the elliptical flash of a knife, the grimace of a mouth, the desperately groping hand, Bass created one of the most terrifying scenes in film history, purely with suggestion.

Like the rare auteur in any media, Bass solved creative problems intuitively, and so found it difficult to articulate how he came up with many of his ideas. As legend has it, when asked at a 1970s typography conference about the secret to his endless creativity, he answered with a shrug typical of a native New Yorker, "You have good days, you have bad days." But observers of Bass's *oeuvre*, and generations of graphic designers and filmmakers influenced by his focused point of view would agree that this visionary had many good days indeed.

6. SAUL BASS'S MOVING

[BY JOYCE RUTTER KAYE]



RUNNING HEADLINE/BYLINE: ITC FRANKLIN GOTHIC DEMI CONDENSED TEXT: ITC STONE SANS BOLD, BOLD ITALIC
GLASSES: ITC AVANT GARDE GOTHIC EXTRA LIGHT; ITC KLEPTO

23

ICONS

Book
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0 (" . ; : , * ? { } ! & \$ ¥)
 [fi fl Æ æ Œ œ § † ‡]

Medium
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 a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0 (" . ; : , * ? { } ! & \$ ¥)
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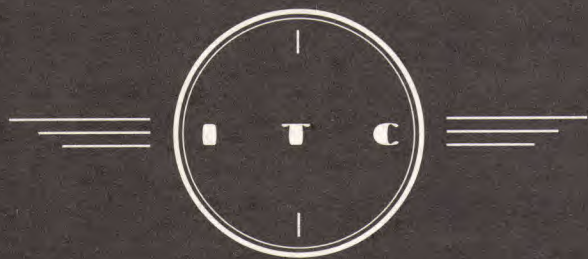
Bold
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0 (" . ; : , * ? { } ! & \$ ¥)
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**ITC
 LENNOX**

ITC LENNOX is the first original typeface by German designer Alexander Rühl. With a long history of digitizing typefaces for other designers (he worked for URW for seven years creating digital data for many ITC typeface designs), Rühl decided to try his hand at designing a typeface himself. The result, ITC Lennox, is a sans serif display face with a modern feel, yet is rooted in classical elements that give it a familiar quality and should ensure its longevity. Available in Book, Medium and Bold weights, ITC Lennox is suitable for a wide variety of headline uses. Rühl particularly likes the resilience of the book weight and the strength conveyed by the bold weight.

ITC FREDDO, a new typeface from New York designer James Montalbano, was inspired by a sign lettering manual from the 1930s. Montalbano liked the basic character shapes illustrated in this primer, but found many of the proportions to be very odd and in need of reinterpretation. The capitals, for example, were nearly four times the size of the lowercase letters. Perhaps some of these oddities can be attributed to a change in brush for the sign painter, but for the purpose of his new design, Montalbano had to make adjustments for more modern uses.

T Y P E



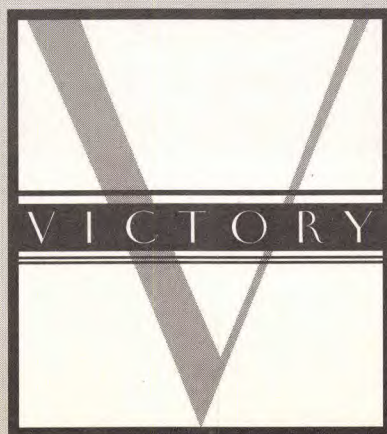
T H R O U G H

While many type designs originate from subtle influences and inspirations unknown even to their designers, others do begin with a specific point of reference. In some cases it may be an actual piece of lettering from a bygone era; in others it may simply be the desire to reflect another stylistic period. These new ITC typefaces, from a display face based directly on a 1930s lettering primer to an original text face that recalls classic forms, are linked by their nostalgic origins.

T I M E

ITC FREDDO™

**A B C D E F G H I J K L
 m n o p q r s t u v w x y z
 a b c d e f g h i j k l m n
 o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0
 (" . ; : , * ? { } ! & \$ ¥)**



E A A B B C C
 D D E E F F G G
 H H I I J J K K L L
 M M N N O O P P
 Q Q R R S S T T U U
 V V W W X X Y Y Z Z
 1 1 2 2 3 3 4 4 5 5
 6 6 7 7 8 8 9 9 0 0

ITC VINTAGE was a collaborative effort by California designer Holly Goldsmith with ITC's Director of Typeface Development, Ilene Strizver. The typeface was inspired by several character shapes discovered in an all-capital headline from a 1915 magazine advertisement. Working under the art direction of Strizver, Goldsmith sketched the remaining caps in pencil on vellum, revising them several times before scanning them and adjusting the character body proportions and stem weights in Fontographer.

ITC Vintage captures the elegant, yet humanistic quality that caught Strizver's eye in the original lettering. The designers were able to preserve the fine, delicate and softly splayed hairlines and slightly bowed stems, as well as the slightly cupped shape of the stems, top and bottom. The resulting design is a classic and dignified headline design that suggests elegance and simplicity.

ITC MUSICA and **ITC STATIC** are two designs revived from the type library of Master Eagle/Photo-Lettering for release in the ITC collection. ITC Musica, which came to Photo-Lettering as Bel Canto in 1968, has undergone a series of alterations for its contemporary release: the thins have been "heavied up," and the weights have been redrawn, reportioned and reshaped to create a more balanced design. ITC Static, originally called Bounce, has been simplified in its design to allow for the conversion to digital format.

ITC **Musica**TM

Aa Bb Cc
 Dd Ee Ff Gg
 Hh Ii Jj Kk Ll
 Mm Nn Oo Pp
 Qq Rr Ss Tt Uu
 Vv Ww Xx Yy Zz
 1 2 3 4 5 6 7 8 9 0

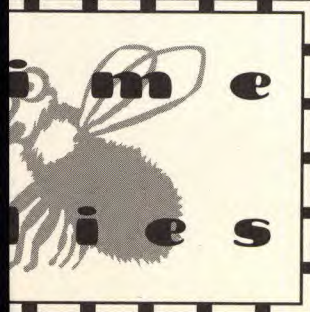
ITC STATICTM ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

BIOLOGICAL

CLOCK

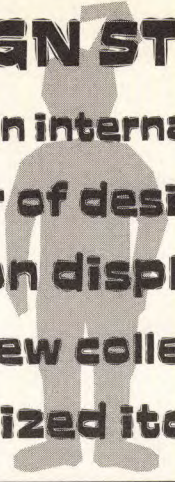
A nonspatial continuum
 in which events occur in apparently
 irreversible succession from the
TIME
 past through the present
 to the future.

—The American Heritage Dictionary, Third Edition.



DESIGN STYLES

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SPANNING

THE GLOBE

A A B B C C

A A B B C C

A A B B C C

A A B B C C

A A B B C C

A A B B C C

THE IDEA

for ITC JUANITA took shape during a long international flight on which Argentinian-born designer Luis Siquot was "reading" a novel narrated only with woodcuts. ITC Juanita is actually a series of six typefaces which Siquot calls a personal reinterpretation of some designs that originated in the 1930s and '40s and were still popular during his childhood in the 1950s. "For me, Juanita is like a toy—charming, expressive and also dramatic," he says.

While designing ITC Juanita, Siquot took advantage of the digital tools that allow designers to apply color to different parts of a letterform. This series offers designers a range of variations based on similar structures, each with

A UNIQUE
TWIST.

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz0123456789

itc B

r

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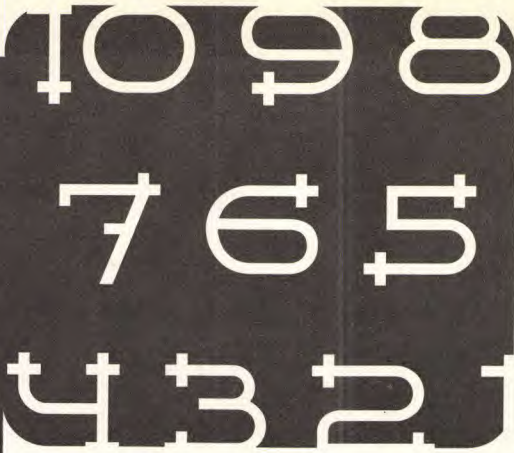
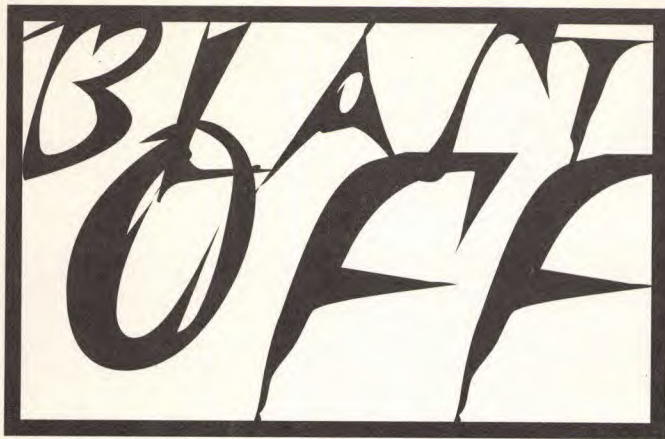
M

Z

W

ITC Braganza is an elegant typeface steeped in historical inspiration from the prolific British designer Phill Grimshaw. Reminiscent of the handwritten manuscript styles of the 16th century, the name ITC Braganza refers to Catherine, Duchess of Braganza, who was a prominent figure in 16th century Portugal. The vertical script style displays the refined calligraphic feel which would have been evident within the Royal Courts of the 16th century. The capital

letters of ITC Braganza are more restrained than the very ornamental style in vogue at the time so as to avoid limiting the use of the typeface. Grimshaw designed a comprehensive set of ligatures and alternate characters to create another level of interest and variety, and rounded out the design with a bolder weight and small caps. Due to the extended ascenders and descenders, generous line spacing is recommended for text settings, primarily to avoid descenders clashing with ascenders, but also to allow the type to be seen at its best.



D D E E F F G G H H I I J J K K L L M M N N O O P P Q Q R R S S T T U U V V W W
X x Y y Z z 1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 9 0 0 [.,,:;'"""]+‡(!i?i*&)\$¥£¢
REGULAR

D D E E F F G G H H I I J J K K L L M M N N O O P P Q Q R R S S T T U U V V W W
X x Y y Z z 1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 9 0 0 [.,,:;'"""]+‡(!i?i*&)\$¥£¢
XILO

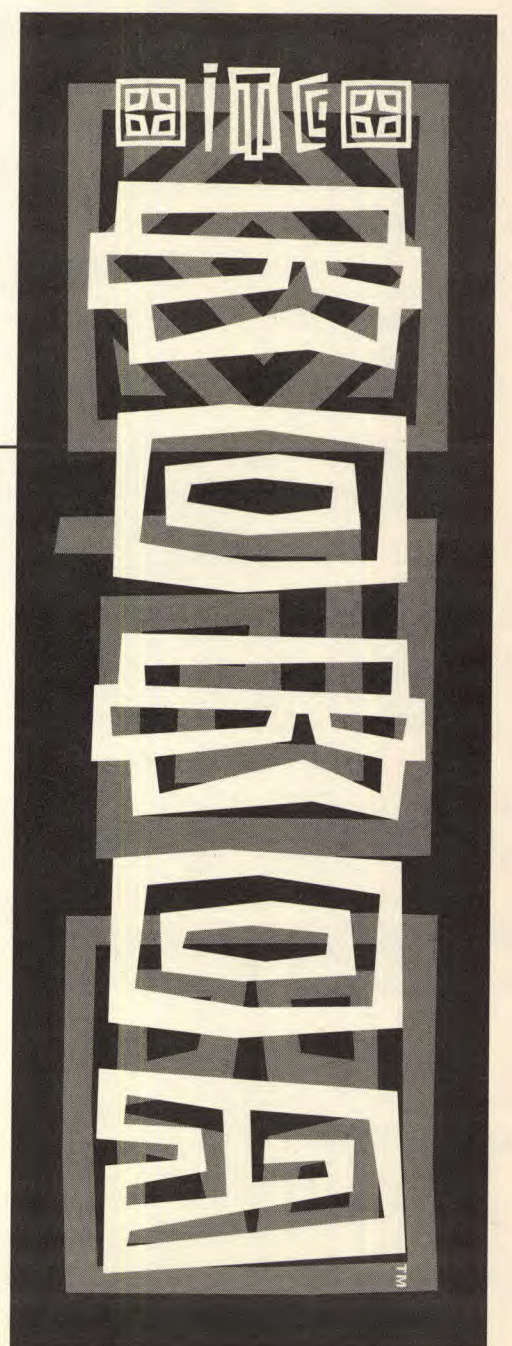
D D E E F F G G H H I I J J K K L L M M N N O O P P Q Q R R S S T T U U V V W W
X x Y y Z z 1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 9 0 0 [.,,:;'"""]+‡(!i?i*&)\$¥£¢
LINO

D D E E F F G G H H I I J J K K L L M M N N O O P P Q Q R R S S T T U U V V W W
X x Y y Z z 1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 9 0 0 [.,,:;'"""]+‡(!i?i*&)\$¥£¢
DECO

D D E E F F G G H H I I J J K K L L M M N N O O P P Q Q R R S S T T U U V V W W
X x Y y Z z 1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 9 0 0 [.,,:;'"""]+‡(!i?i*&)\$¥£¢
CONDENSED

D D E E F F G G H H I I J J K K L L M M N N O O P P Q Q R R S S T T U U V V W W X X
Y Y Z Z 1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8 9 9 0 0 [.,,:;'"""]+‡(!i?i*&)\$¥£¢
XILO CONDENSED

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z



ITC KOKOA and ITC OUT OF THE FRIDGE (see next page) are the work of German graphic designer Jochen Schuss. For ITC Kokoa, Schuss found the seeds of inspiration on a trip to Ghana, but the evolution of the design took place on the computer after a great deal of experimentation. It retains a certain primitive reference, but emerges as modern and even funky. The font also includes an array of imaginative symbols and borders that invite designers to create a veritable tapestry of forms. ITC Out of the Fridge is, in the designer's words, "fresh and cool" and works well where something modern yet "proper" is needed.

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A ITC BELTER™

ITC BELTER MEGA OUTLINE

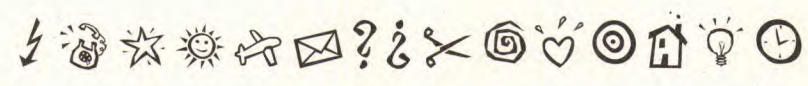


ITC CONNECTIVITIES



ITC TOTSPOTS

ITC Temble™ ABCDEFG
 HIJKLMN OPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890



ITC Out of the Fridge™
 1234567890
 abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ


ITC Aftershock™
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890



W X Y Z A B C D E F G H I J K L M N O P

WORLD ORDER

Home
 sweet
 Home

 LONG
 DISTANCE

PEACE ON
 EARTH


A B C D E F G H I J K L M N O P Q R S T U V



W X Y Z 0 1 2 3 4 5 6 7 8 9

ABCDEF GHIJKL MN
 OPQRST UVWXYZ
 abcdefghijklmnopqrstuvwxy
 z
 1234567890

RiptideTM
 itc

ITC RIPTIDE is the result of an experimental process British designer Tim Donaldson developed using a Wacom tablet and MacPaint. By following the flow of movement of his hand, he created a series of shapes that were set to be filled in black. He kept drawing shapes, some of which worked as the basis of a letterform, to which he would then add the needed finishing elements to complete the letter. Some letters emerged on the first pass, like the capital R, while others came after several tries. Donaldson did as little editing as possible along the way, until the design was in Bezier form.

ITC TEMBLE and **ITC BELTER** are two distinctive typefaces designed by Andreu Balius and Joan Carles P. Casasin, partners in Typerware, a graphic design firm in Barcelona. ITC Temble, created by Balius, draws influences from the European mediaeval period of "King Arthur" and many of the associated symbolic images from that cultural era. The resulting design combines some of

the angular qualities of mediaeval metallurgy with a modern tempo. The symbols included in the font depict modern images in the same stylistic form.

ITC BELTER (Regular and Mega Outline) was designed as a joint effort by both Balius and Casasin. Belter was inspired by and named after a Spanish record label that produced pop dance hits in the 1960s and early '70s. ITC Belter was based on the six letterforms from the original "Belter" logo, and from those letters Balius and Casasin designed the whole alphabet.

ITC AFTERSHOCK Longtime lettering artist Bob Alonzo describes ITC Aftershock quite simply as a "happy" typeface. He wanted to create an animated design with a rough-edged, distressed quality to the letterforms. To give his design its energetic bounce, he added the cuts and scoring around the edges of the characters.

ITC IS ALSO INTRODUCING TWO NEW DESIGN FONTS, ITC TOTSPOTS AND ITC CONNECTIVITIES.

ITC TOTSPOTS is strictly child's play—from a diaper pin to alphabet blocks, from a teddy bear to an inchworm. This collection contains all the images one needs for bringing up baby in a digital world. Designer Victor Gad, originally from Poland and now living in Canada, specialized in editorial illustration and has an extensive background in poster design. Gad's illustrations always maintain their original sketchbook quality (despite their digital rendering), which give these images a clear, new style.

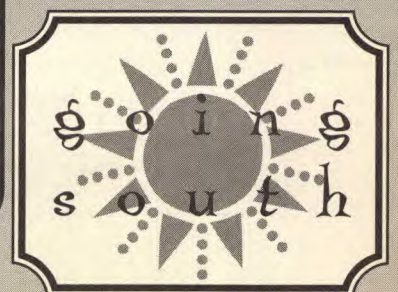
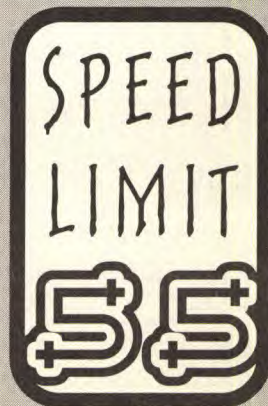
ITC CONNECTIVITIES designed by Teri Kahan of Hawaii, brings together a potpourri of images that will come in handy for logos, brochures, flyers and will add impact wherever they're used. From imaginative variations on familiar symbols like hearts, suns and stars to unusual renderings of concepts like the world on a platter and a message in a bottle, these bold illustrations provide many options for today's digital communications.

All of the typefaces shown on these pages will be available to the public in various formats for the Macintosh and PC on November 25. Only ITC Resellers and Licensees are authorized to reproduce and manufacture ITC typefaces.



W X Y Z 0 1 2 3 4 5 6 7 8 9 0

FOOD



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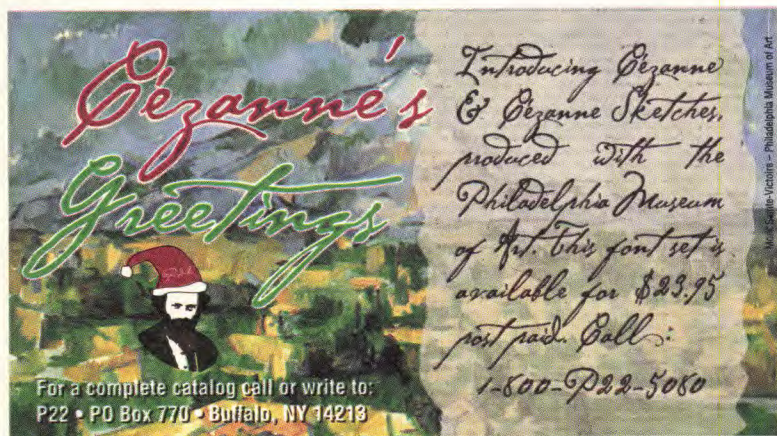


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Many notable auteurs have a strong technical mastery of work tools.

TOOLS OF THE NEW AUTEURS

[BY GENE GABLE]

FRANK LELOYD WRIGHT WASN'T JUST A GREAT ARCHITECT, HE WAS A MASTER AT CONSTRUCTION—HE KNEW JUST HOW FAR TO PUSH ENGINEERS IN EXECUTING HIS DESIGNS. ORSON WELLES AND CINEMATOGRAPHER GREG TOLAND DESIGNED SPECIAL CAMERA LENSES TO GET THE SHARP DEPTH OF FIELD THAT MAKES *CITIZEN KANE* UNIQUE. CHARLES AND RAE EAMES DIDN'T JUST DESIGN SPECTACULAR FURNITURE, THEY DEVELOPED THE MACHINERY TO PRODUCE IT. AND ANSEL ADAMS DEPENDED ON EXACTING DARKROOM WORK AND PAINSTAKING PRECISION TO ACHIEVE HIS BEAUTIFUL PHOTOGRAPHIC IMAGES. IN FACT, THE ABILITY TO UNDERSTAND AND PUSH TECHNOLOGY MAY BE ONE OF THE HALLMARKS OF GREAT AUTEURS. AND ALL AUTEURS ARE THE MASTERS OF MANY DISCIPLINES—THEY ARE PERHAPS AS COMFORTABLE IN FRONT OF A TYPEWRITER AS THEY ARE BEHIND THE CAMERA LENS, OR AS TALENTED ON THE PIANO AS THEY ARE ON GUITAR.

Computers, then, and the software that runs them, make fertile work environments for today's auteurs. Computer technology allows the mastery of multiple disciplines, can be used to experiment wildly without economic consequences (a desire of many earlier auteurs) and puts the virtual skills of countless technicians at the disposal of the user without the costs associated with hiring a work crew.

But before we can speculate on how computers and computer software can influence the auteurs of tomorrow, we must recognize that technology has already bred its own set of auteurs. Though nearly all technology is the result of a complicated group effort, many of the best hardware and software products come from the vision of one person. These techno-auteurs have not only mastered the arcane skills of computer programming, but also have compelling artistic quests. Like many auteurs, these modern artists are hardly appreciated in their time—their talent and vision are taken for granted as we rip off the shrink-wrap and pop the computer disks into our machines. So with all due respect to the talented teams and companies behind our favorite technology, I'd like to acknowledge some of the individuals behind the products we use in our own struggles for expression.

STEVEN JOBS— THE ORSON WELLES OF COMPUTERS

The parallels between two of my favorite auteurs, Orson Welles and Steven Jobs, are many. Both completed their masterwork in their late twenties—for Welles, *Citizen Kane*, and for Jobs, the Macintosh. Both were arrogant, self-promoting and brash—traits often associated with great auteurs. And, in fairness, both probably took more credit for their respective work than was appropriate. But their talents cannot be diminished. When RKO Studios wanted Welles to hurry and finish *Kane*, he held his ground, fighting to keep control of his work. Jobs did the same at Apple, overcoming many obstacles from investors and even fellow employees who couldn't quite see the brilliance of the Macintosh. And both auteurs followed up their first great work with something that, while critically praised, missed the mark financially (*The Magnificent Ambersons* and the NeXT Computer).

Welles, by the way, would have loved the Macintosh. With it he and his collaborators could have easily created the many printed props (newspapers, signs, titles, etc.) that are so prominent in his films. And for writing, storyboarding and scheduling, the Mac is the preferred tool in Hollywood—as necessary now in the filmmaking process as the camera and clapboard.

THE IMAGE EDITORS

Would Ansel Adams, Imogen Cunningham and Alfred Stieglitz have used computer image-editing tools? I suspect so, especially if they knew of the auteurs behind the programs.

Tom Knoll, who did most of the development work on Photoshop, doesn't like the hectic pace of Silicon Valley so he hangs out in his Ann Arbor, Michigan home, satisfied to let his work speak for itself. He and his brother John not only opened up the world of image manipulation to millions, they defined many of the tools we now take for granted in other computer applications.

Bruno Delean, 36, the French mathematician who dreamed up Live Picture, wrote the software code for that brilliant program by hand in pencil at his grandmother's remote cabin at Andorra in the Pyrenees mountains. He didn't even have a computer for the year and a half it took to finish—everything played out in his mind while the snowflakes fell outside his window.

And Fred Kreuger, who masterminded Macromedia's XRes, was a whiz in stock market arbitrage before he turned to computer programming (and the high stakes of the market caught up with him).

All three authors defy the typical image of the software programmer, and all three bring a unique perspective to the task of manipulating images, both in the underlying technology and the all-important user interface.

CREATING A VIRTUAL CANVAS

If you accept the theory that the ringing in Vincent Van Gogh's ear was caused by lead poisoning from the pigments in his oil paints, then you can't deny that had he been able to work on a Macintosh, running Fractal Design's Painter, he might not

Continued on page 35

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 Frances™ Uncial
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 ITC Franklin Gothic®
 ITC Franklin Gothic® Compressed
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 ITC Franklin Gothic® X-Compressed
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 Freestyle™ Script
 Friz Quadrata

G
 ITC Galliard®
 ITC Gamma®
 ITC Garamond®
 ITC Garamond® Condensed
 ITC Garamond® Handtooled
 ITC Garamond® Narrow
 ITC Gargoonies™ DF
 Gigi™
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 Gillies Gothic
 Extra Bold Shaded
 ITC Giovanni™
 Glastonbury™
 ITC Golden Cockerel™
 ITC Golden Cockerel™ Initials
 ITC Golden Cockerel™ Ornaments
 ITC Golden Type™
 ITC Gorilla®
 ITC Goudy Sans®
 Gravura™
 Green™
 Greyton™ Script
 ITC Grimshaw Hand™
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ITC Honda®
 ITC Humana™
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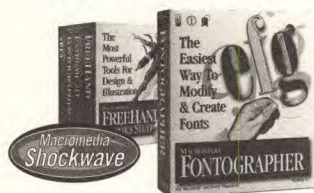
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have made that fateful cut. Van Gogh, Picasso, Miró—all of them would have loved Painter. For an artist, particularly one who uses many media, Painter is the near-perfect tool. Not only can you pick from virtually any support, but you can work in oil, watercolor, chalk, pencil—you name it. You can even design your own brushes as you go—something many of the best painters did in their time.

So it should be no surprise that the man behind Painter, Mark Zimmer, is a talented artist himself, and according to a bio on his Web page, "the first to apply procedural fractal textures to surfaces using normal vector modulation back in 1981." The facilities at Fractal are hardly like most computer companies—much of the product development happens in a "natural media lab" where paint and other pigments are brushed, sprayed, squeezed, spread and hurled on the wall to study how they act. Zimmer and his crew believe that if you don't understand art-making, you couldn't possibly design tools for artists. That might explain Zimmer's interest in musical composition, playing the piano and collecting rare, ancient manuscripts.

TOOLS FOR THE IMAGINATION

Perhaps the most recognized auteur of software is German-born Kai Krause, the man behind the many wonderful products of MetaTools. Krause is an artist, musician (he studied classical piano), filmmaker (he won awards for his special-effects work on *Star Trek*, *The Movie*), and brilliant programmer whose interface designs have changed the way many people think about how computers work. Kai's Power Tools for Photoshop, the 3-D program KPT Bryce, KPT Convolver, KPT Vector Effects and the fun new Kai's Power Goo, are programs that force you to think creatively. If Salvador Dali were still alive, he'd be a big Krause fan—those melting clocks and bizarre landscapes would be a snap with Krause's tools. And like all great auteurs, Krause's work is unmistakably his own—from the unique interface designs to the imaginative functionality. Most people would never dream they need these tools, but once they get them, their imaginations run wild.

THE AUTEUR XPRESSES HIMSELF

Why did QuarkXPress so quickly overtake PageMaker in the page-layout wars of the 1980s? I think it's because PageMaker was the effort of a group of software programmers, while XPress was the brainchild of single auteur Tim Gill—who still oversees engineering and product development at Quark. If it were me, I would have taken the hundreds of millions of dollars Gill is rumored to have earned on XPress and beat it. But the mark of a true auteur is complete dedication to his or her craft—and there is no denying that Gill has that. XPress is Gill's masterwork (the company is named after the hypothetical subatomic particle), and like many great masterworks, it may never be finished. Gill, who lives and works in Colorado, is another auteur who lets his work speak for itself—you won't hear a lot of public relations hype out of Quark.

And if first reports are any indication, it looks like Gill's other baby, QuarkImmedia, is another great work. This set of add-on programs to XPress allows for the creation of interactive documents from within the familiar XPress tool set—it's bound to create a whole generation of multimedia auteurs who otherwise couldn't express themselves.

TOOLS, NOT TALENT

Of course these brilliant software tools can't make artists where none exist. But if exposure to artistic tools is an important factor in developing talent, the computer should have a tremendous effect on art in the future. If nothing else, computer technology will allow modern auteurs to be more productive—just imagine how many more type designs Eric Gill or Frederic Goudy might have produced had they had Fontographer at their disposal. Or would the tools have changed their contribution to type development in a negative way?

In many ways the computer at the turn of this century is like the motion picture camera was at the beginning of the last—a new artform waiting to be exploited. There is no doubt that the Hitchcocks, Fords, Goddards and Welleses of the future are cutting their teeth on *Doom* and *Myst* today.

Gene Gable is publisher of *Publish* magazine.

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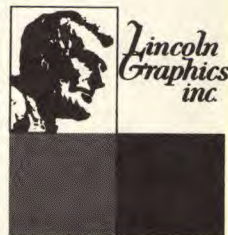
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